

# AT THE PLAY HOUSES

## COMING ATTRACTIONS.

Brewster's Millions—Monday.  
Louis Mann—Wednesday.  
In Wyoming—Saturday matinee and night.  
Polly of the Circus—Monday, Feb. 21.  
King Dodo—Wednesday, Feb. 23.  
Lillian Russell—Saturday, Feb. 25.

One becomes interested in reading a book and the characters at times seem as living, breathing friends. It is, therefore, easy to understand how—after having followed the adventures of a popular hero or heroine of fiction and having been taken into the confidences of these persons—that one should have a desire to meet them face to face. In renewing the acquaintance of old friends made over from cold type into flesh and blood, one feels a satisfaction not easily described. It is sometimes akin to psychological phenomenon. It is perhaps not too much to say that George Barr McCutcheon's story, "Brewster's Millions," has had as many readers as any American work of fiction recently published. It is therefore natural that the combined armies of fiction, readers and theatergoers will look forward to the appearance of Frederic Thompson's production of this story at the Grand Monday night.

Mr. Louis Mann is to come to the Grand on Wednesday, February 16, in the comedy success, "The Man Who Stood Still," which is enjoying its second year. Mr. Mann comes with the same admirable company that supported him in the long Chicago, New York and Boston runs of the play. It has been repeatedly said that this is the best acting company now on the American stage—an opinion that has been expressed wherever Mr. Mann has acted in "The Man Who Stood Still." Certainly, the company is one rich in the names of players who have done excellent work in a wide variety of

features of a mammoth tent show makes it one of the most elaborate attractions ever sent on tour, and it will be seen here exactly as witnessed by thousands of enthusiastic playgoers during its sensational run of one entire season at the Liberty theater, New York city. "Polly of the Circus" is played by one of the most competent organizations yet gathered, and there is no doubt that it will be greeted here by a capacity audience.

The Denver Post, Monday, Feb. 7, says: When John Cort put his revival of "King Dodo" on the road he looked after details closely. His production of the Pixley & Liders comic opera, playing at the Tabor this week, is really complete when it comes to costumes, scenery and stage effects. And it is handled very capably, too. William Friend, the king, is competent in his role and creates a world of fun. His work as the playful old monarch cannot be too highly commended. But he isn't the only one in the cast who deserves credit for the success of the show.

## At the Novelty.

The bill at the Novelty opening with Monday matinee will be one of variety. The Zeras, up side down balancers, have been featured on the Orpheum circuit just closing last week. Another act of oddity is The Sterlings, Bella and George. "Hats—Huts—Chapeaux." This act has been creating a big sensation wherever they have appeared. Mildred Grover, the popular singing comedienne, assisted by Mr. Dick Richards, in piano selections entitled "A Trip Around the World," are far above the average for this class of act. Gertie Everett, singing and dancing comedienne, just closing off of the big time. George Wilson and Camille DeMonville present a German playlet entitled "Thanksgiving Eve." Wilson is very funny as a Dutchman



Scene From "The Man Who Stood Still," Mr. Louis Mann and Miss Emily Ann Wellman.

exercruciatingly funny. North Bros. Stock company at the Majestic have selected this play for next week, and will give it a splendid production. There is not one impossible situation, one illogical bit of dialogue or one tinge of low comedy in the entire play—this is rather a remarkable feature. Mr. St. Vrain plays Rev. John Van Buren, Miss Russell will be Ann Kruger, Mr. Callcott, Dick Van Buren, Mr. Hilliard, Judge Knox, Miss Stone, Mrs. Dupeyter, and the various supporting parts are in capable hands. With our popular stock company, containing as it does a number of high class artists, it does not require undue courage to produce any play, and it is intended that we follow one Belasco play with another. The Wife, and then others of a similar kind, and always promise more than your money's worth at the Majestic any time you come.

## John L. In Art.

John L. Sullivan is in the popular hall of fame. He has been a great fighter. Some heavyweights have impressed general character, and John is of them. He knows how to make a statement with effect and dignity. But we see, with regret, that he does not know how to write his autobiography—or does not know how to inspire some one else to write it, as the case may be. All great men have their limitations, and one of John's seems to be that he thinks literature is essentially different from life. He seems to think it necessary to keep the "real thing" out of print.

Sitting comfortably at a table John is capable of uttering rich and truthful things about life with artistic emphasis and vigorous beauty. Some years ago, for instance, he was overheard discussing esthetic principles with a young and talented sculptor. The latter was dilating upon the beauty which a fight has for the artist. The modeling of the athletes, their forms, curves, this rapid movement, etc., give many ideas to the sculptor. He told John L. that he intended to make a statue representing a fight between two bantamweights, as he thought the movement of the bantama was especially beautiful and plastic. John snorted indignantly, and said: "Young fellow, you don't know anything about your business. The most beautiful thing about a fight is a knockout, and you've got to have something to knock out. Heavyweights are what you want for your business. Take

me knocking out Paddy Ryan, for example. Can you imagine anything greater for a statue than that? Why, every saloonkeeper in the country would buy it, and you would get rich. Bantamweights! There's nothing in 'em for your line of work."

John's words had the accent of sincerity, and yet we find that in his autobiography, which is now appearing serially, he says he always hated to knock a man out or see a man knocked out. It seems to him (in print) brutal and indelicate, and only the demand of the heartless mob would induce him to do such a thing.

John's case is another example of why good autobiography is so rare. John tries in his story to "fix up" life, to make it better and different than it really is. If John knew how to tell the exact facts and exact thoughts and

ideas, or a selection of them, that have been his, his autobiography would be as good as that of Benvenuto Cellini. But even if an autobiographer is willing to be truthful, to be so is exceedingly difficult.

It is sad to see a good thing lost. John L. is not rendering himself immortal, alas! by his adventure in literature. Our sorrow for future generations is profound.—New York Press.

Aunt Spinstery—I hope that your opinions uphold the dignity of our sex, Mammie, and that you believe that every woman should have a vote! Mammie, I don't go quite so far as that, auntie, but I believe that every woman should have a voter!—Human Life.

"How much does it cost to get married?" asked the eager youth. "That depends entirely on how long you live," replied the sad-looking man.—Philadelphia Record.

Prices 15c, 25c **MAJESTIC** Prices 15c, 25c

North Bros.' Stock Co.—Week Feb. 14

—PRESENTING—

The American Comedy Drama

## "THE CHARITY BALL"

By DAVID BELASCO AND HENRY DE MILLE

BEAUTIFUL COSTUMES—NEW SCENERY—BIG CAST

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Note—Extra Matinee Washington's Birthday

**NOVELTY** Regular Prices 10c, 20c, 30c  
Matinee 10c

Starting Monday Matinee, February 14th

STELLINGS

Bella and George  
Hats—Hute—Chapeaux

CARL FLETCHER

The Boy Tenor

WILSON & DEMONVILLE, Comedy Sketch  
A THANKSGIVING EVE

**SPECIAL FEATURE**  
**THE ZERALDAS**  
THE UP-SIDE-DOWN BALANCERS

Grover & Richards  
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GERTIE V. RETT  
Dainty Comedienne

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THE CLOCK STOP

Fascinating  
NOVEL-SCOPE

Get Seats Early For This Great Show



Emily Lytton as Mrs. Dan De Mille in "Brewster's Millions."

plays, with the sole exception of Miss Emily Ann Wellman, who has been on the stage less than two years, but who is already recognized as one of the foremost leading women on the American stage, thanks to the work she has displayed in the two girls' roles in this comedy. It is Mr. Mann's first visit to Topeka as a star though he is one of the most successful actors in America. As to the play itself it seems to meet with the kind of approval that is always the reward of the dramatic composition that gives marked entertainment in the performance and promotes thought and reflection. If a play with a hidden lesson is wanted—and the success of the last five years among nonmusical plays would seem to indicate that that is wanted—then "The Man Who Stood Still" certainly contains that lesson. What play has given us a more human, appealing character than that played by Mr. Mann?—John Krauss, who will not keep pace with the progress of the world, and who refuses to see that this country moves faster than his native Switzerland. The shores of time are strewn with the failures of men like Krauss, and Mr. Mann perfectly embodies this lovable, mistaken, stubborn, kindly, reactionary, well-meaning old fellow.

"In Wyoming" will be the attraction at the Grand, matinee and night, February 19.

An instance of the endeavors the management of the Grand is making to secure the very highest class of contemporary attractions for local theatergoers, is found in the announcement that contracts have just been signed for the presentation here on Monday, Feb. 21, of the great American play, "Polly of the Circus," which has firmly established itself as the really worthy theatrical success of the present generation. In addition to disclosing one of the prettiest romances the stage has recently brought forward, "Polly of the Circus" is famous for two of the most amusingly realistic scenic reproductions in history—the elaborate picture of a circus performance, and the departure of the red wagon caravan after the night show, setting a new high water mark in stage illusions. The fact that "Polly of the Circus" combines dramatic presentation with the spectacular



Scene From "Polly at the Circus."

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Direct from Willis Wood, K. C.

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Curtain 8:15

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**MR. LOUIS  
MANN**

The Comedy of Character

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"A play to make you think as well as feel."—Everybody's Magazine.  
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"The best thing of the season."—Chicago Daily Journal.

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Monday, Feb. 21 Seats Wednesday.  
Numbers—7:00 A. M.

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Clowns—Acrobats—Tumblers  
Bareback Riders

A PLAY FOR  
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Saturday Night, February 26th

JOSEPH BROOKS Presents

# Lillian Russell

In a "THE FIRST NIGHT" By Geo.  
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